

**PERIODIC REPORT ON THE CONVENTION FOR THE PROTECTION AND  
PROMOTION OF THE DIVERSITY OF CULTURAL EXPRESSIONS**

**Reports submitted by the States Parties under Article 9 of the  
Convention**

**NEW ZEALAND**

## **Introduction**

New Zealand is a democracy with a parliamentary government. Its total land area is 270,500 square kilometres. Of its total population of 4.4 million, more than 85 per cent live in urban areas, and one third live in the Auckland region. The majority (67 percent) of New Zealanders are of European descent. Māori, New Zealand's indigenous people make up 16 percent of the population, those identifying as Asian – 9 percent and people of Pacific descent make up 6 percent.

New Zealand is a unitary state. Local government is divided between regional councils, district councils and city councils.

The founding document of New Zealand is the Treaty of Waitangi, signed in 1840, between the indigenous Māori people of New Zealand and the British Crown.

Although agriculture, manufacturing, tourism and other services are the dominant sectors of the economy, the cultural sector is growing in importance. The sector employs approximately six per cent of the work force. Over five per cent of all businesses belong to the sector. The annual employment growth rate in the sector exceeds that of the economy as a whole.

Government involvement in the cultural life of New Zealand had its origins in the late nineteenth and early twentieth centuries, when the government first established national heritage institutions (the predecessors of the present-day Museum of New Zealand Te Papa Tongarewa, National Library, and Archives New Zealand). Many of the nation's regional museums, galleries, and libraries were also established by the end of the nineteenth century. They have historically been - and remain - the responsibility of local government. The state's involvement in broadcasting dates from 1925.

Structured government support for the arts began in the 1940s, with the establishment of a national symphony orchestra and the New Zealand Literary Fund. Other initiatives followed over the next half-century: the Historic Places Trust (1954), the Queen Elizabeth II Arts Council (1963) - later restructured as the Arts Council of New Zealand Toi Aotearoa (1994) trading as Creative New Zealand; the New Zealand Film Commission (1978); and the Broadcasting Commission (NZ On Air), 1989.

In establishing support for the cultural sector, New Zealand has favoured the "arm's length" model followed in other English-speaking Commonwealth countries, which means there is no one single piece of legislation relating to cultural policy. According to this model, the government owns and funds cultural agencies and appoints their governing boards, which are required to perform functions prescribed by a Parliamentary statute. Within the limits of this statute, each agency acts autonomously in determining and implementing policy. At the same time such activity must have regard to central government policies. The model allows the sector to develop without undue government interference, and therefore serves to protect freedom of expression. The government also funds organisations that it does not own such as the Royal New Zealand Ballet, the New Zealand Film Archive and Te Matatini (the Aotearoa Traditional Māori Performing Arts Society).

An early concentration on supporting the "high arts" was supplemented in the 1970s by structures and policies to support a wider range of cultural activities in New Zealand's local and ethnic communities. Policies came to be concerned with encouraging community participation as well as supporting cultural practitioners. This shift in policy reflected the concept of cultural development promoted internationally by UNESCO.

A further factor influencing cultural policy was the renewed legal status given to the Treaty of Waitangi from 1975. The government-owned agencies established, or restructured, in the years since have been increasingly required to be bicultural - that is, to fairly represent Māori and non-Māori interests in their operations and their allocation of resources.

One example of this is the Wai 262 claim. This recent Waitangi Tribunal report addresses the claims in Wai 262 (which refers to a file reference number at the Tribunal). Those claims alleged the Crown had failed to adequately protect Māori interests in relation to a wide range of cultural knowledge and cultural practices, as well as in their relationships with indigenous flora and fauna. The Government is considering the report in its entirety and in the context of existing policy.

The economic reforms of the 1980s eliminated the role of government in subsidising production in most sectors. While government support for the cultural sector continued, there was a new emphasis on ensuring the financial accountability of the recipients of public funding, and on justifying support in

terms of the public demand that is met. The proportions of public funding for some organisations within the cultural sector, such as Creative New Zealand, and the New Zealand Film Commission shifted from government appropriations towards the proceeds of national lotteries. During this period, the globalisation of popular culture prompted debate about the nature of New Zealand's cultural identity.

In 2000 a Cultural Recovery Package was introduced, which injected \$80 million into the sector with an additional \$20 million for each of the following three years. This honoured a commitment to increase government support for the cultural sector. There was also an emphasis on the benefits that such an investment would bring through the creation of employment and through tourism. There was a continued emphasis on the strengthening of New Zealand's national identity.

There is continued emphasis on increasing the visibility and accessibility of culture and heritage through funding of well-governed, efficient and sustainable cultural organisations.

The involvement of government in the cultural sector has developed in a gradual fashion over the decades, and has come to involve several government departments. A ministerial portfolio for the cultural sector was first created in 1975. The Minister holding it is now known as the Minister for Arts, Culture and Heritage. A department charged with advising the government on cultural-sector issues, the Ministry of Cultural Affairs (now the Ministry for Culture and Heritage), was not established until 1991. Prior to this the Department of Internal Affairs was responsible for the cultural sector.

### **Ministry for Culture and Heritage**

The government department with primary responsibility for the cultural sector is the Ministry for Culture and Heritage. The Ministry was established in 1991 (as the Ministry of Cultural Affairs), with a mandate to achieve the following outcomes:

*The most efficient use of public resources to maximise understanding and appreciation of, access to and participation in New Zealand culture, and to promote the enhancement of New Zealand's cultural identity.*

The Ministry for Culture and Heritage provides advice to the New Zealand government on culture and heritage matters. It assists government in its provision and management of cultural resources for the benefit of all New Zealanders, and undertakes a number of activities that support and promote the history and heritage of our country.

The Ministry is responsible to the Minister for Arts, Culture and Heritage. It is also charged with advising and providing services to the Minister of Broadcasting, in relation to broadcasting issues and the Minister for Sport and Recreation, in relation to Crown-funded sports agencies.

The 2011/12 Ministry Departmental appropriations are \$288.299 million for Vote Arts, Culture and Heritage (includes broadcasting) and \$79.199 million for Vote Sport and Recreation.

### ***Responsibilities***

The Ministry is responsible for:

- the provision of policy advice on arts, culture, heritage and broadcasting issues (in particular non commercial broadcasting), as determined in consultation with Ministers, including legislation, major policy proposals, and developments and initiatives which have significance to the sector;
- the management and disbursement of payments to a number of arts, heritage, broadcasting and sports sector organisations, and the monitoring of the Crown's interests in these organisations;
- the provision of other negotiated services to Ministers, including the preparation of replies to ministerial correspondence, and general services which assist Ministers in discharging their portfolio obligations to Parliament;
- the research, writing and publication of New Zealand history; the administration of grants and the provision of advice about New Zealand history;
- the management of national monuments, war and historic graves; the administration of the Protected Objects Act 1975;
- the administration of legislation relating to the symbols and emblems of New Zealand sovereignty (including the administration of the New Zealand Flag, New Zealand National Anthems and the New Zealand Coat of Arms) and to commemorative days;
- the administration of the Regional Museums Policy for Capital Construction Projects and Government Indemnity to Museums policies.
- The development, production and maintenance of a number of websites focusing on New Zealand culture including Te Ara – the Encyclopedia of New Zealand, NZHistory and assisting with Eventfinder.co.nz.

### ***Relationships with other organisations***

The Ministry administers government funding to a number of statutory bodies in the cultural sector, and manages the Crown's relationship with them.

The Ministry manages, or assists in the management of, the Crown's relationship with other organisations in which it has an interest. These include the National War Memorial Advisory Council, which advises the Minister for Arts, Culture and Heritage on all matters pertaining to the memorial; the Te Māori Manaaki Taonga Trust, which supports the training of Māori in the care and display of taonga Māori, using funds ensuing from the Te Māori exhibition of the 1980s; the Pukaki Trust, which was established by the government in 2001 to ensure the care of this important taonga; and the Advertising Standards Authority.

In collaboration with Statistics New Zealand, the government's statistics department, the Ministry has developed a framework to collect and publish cultural statistics.

The portfolio of Arts, Culture and Heritage is involved in several international memberships or agreements. In addition, the Ministry serves on interdepartmental committees concerned with international relations.

In addition to the Ministry, several other government departments have cultural sector responsibilities. These are as follows.

- The Department of Internal Affairs has responsibility for Archives New Zealand and the National Library.
- The Department of Conservation is responsible for the management and conservation of land-based cultural sites on conservation land. (see section 2.2 below, "National cultural-sector agencies"). It also administers New Zealand's membership of the World Heritage Convention.
- Te Puni Kokiri advises government on all aspects of policy affecting Māori, including cultural policy. In 2000, responsibility for Māori broadcasting, including Te Māngai Pāhu, was transferred from the Ministry of Economic Development to Te Puni Kokiri.
- The Ministry of Economic Development provides policy advice on regulatory issues in relation to broadcasting. It also provides policy advice on radio spectrum issues in relation to non-commercial broadcasting and Māori broadcasting and administers New Zealand's intellectual property legislation.
- Advice on the government's ownership interests in relation to broadcasting, that is, issues affecting the government's interests as the owner of Television New Zealand and Radio New Zealand, is provided by the Crown Ownership Monitoring Unit, a branch of the Treasury.

- The National Library of New Zealand is the official repository for all New Zealand publications. The role of the National Library is to collect and maintain literature and information resources that relate to New Zealand and the Pacific, to make this information readily available and to preserve the documentary heritage of the country for future generations. The Alexander Turnbull Library is a specialist area of the Library where heritage materials are preserved, and can be accessed with the assistance of curators and specialist librarians.
- The Ministry of Education also plays an important cultural role through the development and implementation of curriculum statements. The Tertiary Education Commission funds tertiary education including the training of teachers and the funding of the Schools of Dance and Drama.

### ***Christchurch earthquake recovery***

In September 2010 and February 2011, New Zealand's second largest city, Christchurch, suffered 2 major earthquakes. In total, the city has had over 10,000 aftershocks. As of April 2012, 37% of the listed heritage buildings in Christchurch have been demolished and many more are damaged and will have to be demolished.

The government is concerned that heritage remains as these buildings and landscapes provide historical continuity in a changed environment and define Christchurch's identity. It is also planning to take this opportunity to ensure that the new buildings designed for the city are of a stature that future generations will regard them as heritage in their own right and that they will combine the remaining old architecture with the new in attractive and imaginative ways.

The Canterbury Earthquake Recovery Authority (CERA) Recovery Strategy for greater Christchurch was released 1 June 2012. Aligned to this overarching Strategy, the Ministry for Culture and Heritage has a lead co-ordination role in producing the following recovery programmes:

- Arts, Culture, and Heritage Collections Recovery Programme
- Heritage Buildings and Cultural Heritage Places Recovery Programme

MCH is also providing advice, as required, to the Central City Development Unit (part of CERA) which is responsible for developing a blueprint for the central city which will include transitional and permanent projects such as re-housing cultural agencies and an earthquake memorial.

### ***Arts, Culture, and Heritage Collections Recovery Programme***

The Arts, Culture and Heritage Collections Recovery Plan seeks to restore and extend broad participation in arts, culture and heritage collections in greater Christchurch and recover infrastructure and re-design the way arts, culture and heritage contribute to the reinvigoration of greater Christchurch for future generations. It acknowledges the losses that have happened, and seeks to create spaces to remember while still embracing necessary changes to the city's character and urban form.

Cultural activities and events have always been important reasons for people choosing to live in or visit greater Christchurch. Thriving organisations and a diversity of programmes will be critical in retaining and employing talent and bringing residents back. Heritage buildings, places and spaces - streetscapes and parks - are integral to Christchurch's distinctive urban fabric and design. Heritage places - some core components of Ngāi Tahu and Māori heritage - provide employment and venues for cultural activities, recreation and tourism.

Most of greater Christchurch's key arts organisations have been particularly affected by the earthquakes through the loss of their buildings and key performance spaces, with cancelled performances causing loss of revenue. Many artists have lost studios and other production spaces and the closure of dealer galleries is inhibiting artists' ability to generate income. The loss of teaching and performance spaces has impacted strongly on communities.

Museums, galleries and other buildings with cultural collections have been severely affected. Damage to Sumner, Kaiapoi and Lyttelton Museums meant they collapsed, have been demolished, or the future of the building is uncertain. Fortunately the documentary heritage of the city and surrounding Canterbury area has for the most part survived.

This Recovery Programme builds on the vital importance of Arts, Culture, and Heritage Collections to recovering cultural well-being and economic revitalisation to greater Christchurch. With the Sports and Recreation Recovery Programme, it seeks to ensure that a range of cultural, recreation and sporting activities contribute to the cultural well-being, community resilience and economic revitalisation of greater Christchurch which again becomes a vibrant and successful home for residents and businesses, and an attractive destination for visitors.

*Heritage Buildings and Cultural Heritage Places Recovery Programme*



This plan is being developed in partnership with the local Maori iwi, Ngai Tahu and the three Christchurch local councils.

The Recovery Programme investigates the issues facing the heritage buildings and cultural places of Christchurch and looking at options to address these issues. The second stage of the programme is to identify and coordinate heritage projects to make sure the identified options are addressed.

The objective is to achieve an appropriate balance between retaining heritage buildings and places as an important part of Christchurch's identity, while understanding the need for the wider earthquake recovery to proceed quickly.

### *Canterbury Earthquake Heritage Buildings Fund*

The Canterbury Earthquake Heritage Buildings Fund was launched in September 2010 to help fund the repair, restoration and strengthening of character and heritage buildings damaged during the Christchurch earthquake.

The government will contribute up to \$5 million by matching donations dollar for dollar. A further \$5 million contribution from the government has been used to match a donation tagged to the restoration of the Christchurch Arts Centre.

The Fund provides an incentive for heritage and character building owners to retain and restore their earthquake-damaged properties. It will assist owners of heritage and character buildings in overcoming the shortfall between insurance cover, and the actual cost of repairs, associated works including conservation works, structural upgrading and Building Code compliance works.

The Fund is administered by a Trust formed by the New Zealand Historic Places Trust, the Christchurch City Council and the Selwyn and Waimakariri District Councils.

### ***Legislation***

There is no single piece of legislation relating to cultural policy. The Ministry of Cultural Affairs (now the Ministry for Culture and Heritage) was established by Cabinet minute, rather than by legislation. The following Acts of Parliament either have a general application to the sector or regulate aspects of the sector such as:

- Treaty of Waitangi Act 1975,
- Copyright Act 1994
- Bill of Rights Act

while others establish the cultural agencies described in section 2.2. The name of each Act includes the year of its original passing; several have had later amendments.

The Ministry has responsibilities in relation to the following Acts of Parliament:

- ANZAC Day Act 1966
- Arts Council of New Zealand Toi Aotearoa Act 1994
- Broadcasting Act 1989 (Parts I-IV and Section 81)
- Flags, Emblems and Names Protection Act 1981
- Historic Places Act 1993
- Massey Burial Ground Act 1925
- Museum of New Zealand Te Papa Tongarewa Act 1992
- National War Memorial Act 1992
- New Zealand Film Commission Act 1978
- New Zealand Symphony Orchestra Act 2004
- Protected Objects Act 1975
- Radio New Zealand Act 1995
- Seddon Family Burial Ground Act 1924
- Sovereign's Birthday Observance Act 1952
- Sport and Recreation Act 2002
- Television New Zealand Act 2003
- Waitangi Day Act 1976

These Acts can be viewed on the New Zealand Legislation website.

### **Te Puni Kōkiri**

Te Puni Kōkiri (Ministry of Māori Development) is the Crown's principal adviser on Crown-Māori relationships.

It guides Māori public policy by advising the New Zealand Government on policy affecting Māori wellbeing and development. One of its main roles is the protection and promotion of Māori rights, interests and development opportunities in cultural, natural and other resources.

Te Puni Kōkiri means a group moving forward together. As the name implies, it seeks to harness the collective talents of Māori to produce a stronger New Zealand.

Two of Te Puni Kōkiri's aims are to achieve:

- more targeted collaboration, with lead sector agencies, to lift sector effectiveness and results for Māori; and
- greater alignment across agencies responsible for Māori language education, promotion and revitalisation; and between government and Māori language stakeholders and Māori communities;

*Wai 262: Ko Aotearoa Tēnei: A report into Claims concerning New Zealand Law and Policy affecting Māori Culture and Identity*

The Waitangi Tribunal (the Tribunal) is a New Zealand permanent commission of inquiry established under the Treaty of Waitangi Act 1975 which can make non-binding recommendations to the Government ([www.waitangi-tribunal.govt.nz](http://www.waitangi-tribunal.govt.nz)). On 2 July 2011, the Tribunal released their findings on the Wai 262 claim which was lodged 1991. The report is the Tribunal's first whole-of-government inquiry and addresses the work of more than 20 departments and agencies. The Tribunal's report focuses on the protection of Māori culture and identity, with a particular focus on mātauranga Māori (knowledge, wisdom, ways of knowing) and associated taonga (a treasured possession, including property, resources, and abstract concepts such as language, cultural knowledge and relationships). The Government is currently considering the report, and the timing of the Government's response to the report has not yet been determined.

***Māori Language Strategy***

The Māori language is the indigenous language of New Zealand and was made an official language in 1987. The Māori Language Strategy, launched in 2003, outlines clear goals for the revitalisation of the Māori language. The Strategy identifies the function of government in supporting Māori language revitalisation.

Te Puni Kōkiri (the Ministry for Māori Development) is responsible for overseeing the implementation of the Māori Language Strategy, and the Māori Language Sector and Strategy were reviewed by an independent panel in 2010-11. The Government is currently considering the panel's recommendations with a view to preparing a new strategy for the Māori language.

***Māori language broadcasting***

The New Zealand Government has an established function in supporting the growth of the Māori language through funding radio and television broadcasting in the Māori language. The Māori Television Service and iwi/Māori radio stations play an important role in making Māori language and culture content accessible. The introduction of free-to-air digital television in New Zealand will mean that more Māori language programmes broadcast on Māori Television will be available on demand. Māori radio is widely available to listeners through online streaming. Other functions of government aimed at supporting Māori language revitalisation in cyberspace are Māori language education (led by the Ministry of Education) and Māori language archives (led by the National Library).

### ***Māori Cultural Practice and Infrastructure – The Marae Project***

Alongside language and kinship, marae (the meeting place of kinship groups, and community focal points) are a cornerstone of Māori culture. Te Puni Kōkiri plays a supporting role in increasing the health of marae. In recent years this has included the provision of advice and training to marae about governance and funding; support for the conservation of marae taonga (a treasured possession, including property, resources, and abstract concepts such as language, cultural knowledge and relationships); and, the development of the maara kai (community gardens) at marae.

In 2009/2010 the Marae Project provided marae with a self assessment tool that enabled them to take stock of their current position and plan for the future, while collecting evidence about common experiences and challenges faced by marae. Some of this information was aggregated into a national level report, *The Status of Marae in 2009*, released in March 2012.

For the purpose of this project marae are defined as the “physical area with buildings that are used for gatherings and functions”.

### **Ministry of Pacific Island Affairs**

The Ministry is Government’s adviser on policies and interventions to promote the social, economic and cultural development of Pacific peoples in New Zealand. Its work is designed to enable and foster a vision of successful Pacific peoples.

It brings a Pacific perspective to the work of central and local government agencies responsible for making policy that affects the lives of Pacific peoples. It ensures effective communication and delivery of services to Pacific communities.

One of the Ministry's main objectives is to strengthen the use of Pacific languages.

### ***Language promotion***

#### *Pacific Languages Framework*

The Ministry has developed a Pacific Languages Framework as a tool to enable Pacific languages in New Zealand to be maintained and promoted. The broad aims set out in the draft PLF are to:

- Promote and maintain the use of Pacific languages in New Zealand;
- Increase the sustainability of Pacific languages in New Zealand;
- Identify how the New Zealand Government can support Pacific languages; and
- Enable and support Pacific communities to nurture their own languages.

The Ministry consulted on the draft PLF between June and October 2011. Feedback was collated from written and verbal submissions. This feedback was collated and will be reflected in the final Framework.

#### *Samoa Language Week*

Samoa Language Week is a week long celebration of the Samoan language – one of New Zealand's most widely used languages. The Ministry for Pacific Island Affairs partners with the Samoan Teachers Association, NZ National Commission for UNESCO, Pasifika Education Centre Trust (Inc.) and the Human Rights Commission in promoting Samoa Language Week.

2012 also marks the 50<sup>th</sup> anniversary of Samoa Independence Day (1 June) and later in the year, the signing of the Treaty of Friendship, a unique agreement signed between Samoa and New Zealand.

The celebration encourages people to learn and use Samoan in their day-to-day lives, highlights the importance of respecting others and builds strong

relationships amongst New Zealand's diverse communities and using their own language. Encouraging and maintaining Pacific languages was noted as a priority in the recent Commission review of race relations through the approval and subsequent implementation of the Pacific Languages Framework.

### ***Pacific Youth Leadership and Transformation***

Pacific Youth Leadership and Transformation (PYLAT) was a 2010 project to develop Pacific youth leadership in Canterbury.

PYLAT aimed to identify young Pacific leaders and immerse them in real life situations, enhance their aptitude at problem solving, and improve their leadership skills.

The centrepiece of the project involved a simulation of the New Zealand parliament (parliamentary select committee format). About 80 youth/students took on roles such as members of parliament, speaker/chairperson, civil servants, consultants, journalists, lobbyists, and event organisers. The simulation took place in Christchurch in April 2010.

### **National cultural-sector agencies**

The following are the national cultural-sector agencies owned and/or supported by the New Zealand Government. Unless otherwise noted, their governing boards are appointed by government. For a list of the Acts controlling (where applicable) these agencies and other aspects of the cultural sector, see section 3.2 "Legislation".

- The Arts Council of New Zealand Toi Aotearoa (known as Creative New Zealand) is required by statute to "encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders". Creative New Zealand consists of its governing Council, and two arts boards, one of which, Te Waka Toi, supports Māori arts. Creative New Zealand makes grants to companies, individuals and national and community projects in literature, theatre, music, opera, the visual arts, crafts, dance, multi-media and experimental film and video (and combinations of these art forms). A Pacific Arts Committee is also included in the structure.
- The New Zealand Film Commission is responsible for encouraging the making and distribution of New Zealand films and the development of New Zealand films. It is not a producer of films, but supports their production through investment, and marketing; and through support for infrastructural and development initiatives.

- The New Zealand Symphony Orchestra is New Zealand's national, full-time professional touring orchestra. It was part of the state broadcasting structure until 1988, when it became a limited liability company owned by the Crown. In 2004 the Orchestra became a Crown Entity. The Ministers for Arts Culture and Heritage, is responsible for the orchestra. The principal objectives of Orchestra are to provide the public of New Zealand with live and recorded performances of symphonic music performed to an international standard and to provide an orchestra that is highly skilled and has strong community support. It also aims to be a leading New Zealand performing arts organisation with a role in the development of a distinctively New Zealand cultural environment. It promotes and encourages New Zealand musical composition and composers and provides performance opportunities for New Zealand musicians.
- The Museum of New Zealand Te Papa Tongarewa, known as Te Papa, was established by statute in 1992, replacing the former National Museum and National Art Gallery. Its purpose, as stated in its Act, is to "provide a forum in which the nation may present, explore, and preserve both the heritage of its cultures and knowledge of the natural environment in order to better understand the past, enrich the present and meet the challenges of the future". The public areas of the Museum are housed in a new building on the Wellington waterfront that opened to the public in February 1998.
- The New Zealand Film Archive collects, preserves and exhibits New Zealand's moving image heritage. The Archive is a charitable trust, independent of government. It appoints its own Board of Trustees.
- NZ On Air promotes and foster the development of New Zealand's culture on the airwaves by funding locally made television programmes, public radio networks and access radio, and promotes New Zealand music by funding music videos, recordings and radio shows. It invests in a variety of New Zealand content for use on multiple platforms. It aims for range and diversity in its investment decisions and supports content for both mainstream audiences and those with special interests. 'Diversity' is one of the values in NZ On Air's Mission Statement: *Diversity – Nga Rerenga (in projects, people and platforms) – promoting difference and competition to support the best ideas for the widest range of New Zealanders.*
- NZ On Air works actively with content businesses, broadcasters and platform providers to ensure every investment is realised and released to the widest possible audience. While its main focus is on the audience, job creation and skills development are also positively impacted through its work. NZ On Air works with a complex and important sector comprising hundreds of small and medium-sized entities and in turn, those entities employ thousands of highly skilled technical professionals and creative artists, many of whom leverage NZ On Air's investment with extra third party and foreign revenue.
- The Broadcasting Standards Authority (BSA) is a quasi-judicial tribunal which regulates the balance between freedom of expression of broadcasters and harm to New Zealand society in the broadcasting environment. The BSA is keenly aware that New Zealand society is

continuing to grow in ethnic and cultural diversity and that this affects the type of broadcasting the public demands, creating further diversification of audience and content, and also community attitudes as to what are appropriate services.

- The BSA aims to contribute to the goal that New Zealanders consider their culture as relevant and distinctive and to make it part of their daily lives. It aims to do this by ensuring that the broadcasting standards regulation system is accessible and easily understood. Its role is to keep the balance between competing rights in order to enhance New Zealander's ability to enjoy their broadcasting media and culture.
- The New Zealand Historic Places Trust Pouhere Taonga was established by an Act of Parliament in 1954. Since 2004 it is an autonomous Crown Entity. The Trust's mission is to identify, protect and promote heritage.
- The Māori Language Commission (Te Taura Whiri I te Reo Māori) was set up under the Māori Language Act 1987 to promote the use of Māori as a living language and as an ordinary means of communication both within and outside government. Māori has the status of an official language of New Zealand.
- Learning Media Limited produces educational publications and materials. Learning Media's goal is to inspire and equip children to become independent lifelong learners. Learning Media is contracted to the New Zealand Ministry of Education to publish curriculum materials in a range of media to help teachers implement the curriculum. Many of these materials are published in a range of languages, including six Pacific languages and in Māori. Learning Media also publishes educational programmes for schools in other countries.
- Te Māngai Pāho is a Crown Entity established under the Broadcasting Amendment Act 1993 in recognition of the Crown's responsibilities regarding the Māori language and Māori culture in broadcasting. It provides funding for Māori language programmes and resources.
- TVNZ is New Zealand's biggest free-to-air broadcaster and is also the nation's public television broadcaster. It is a Crown entity company which provides three services that MCH monitors: TVNZ 7, Transmission to the Pacific and Non-Commercial Transmission services.
- The TVNZ Act split TVNZ into two entities one with responsibility for providing television programmes reflecting and fostering New Zealand's identity and culture and the other with responsibility for transmission. Under the Act its role is to reflect and explore what it means to be a New Zealander. It describes itself as a 'content leader' and its aims include driving local content creativity and innovation, and securing long-term local and international multi-platform content rights.
- TVNZ's stated 'impact' is to reach more New Zealanders in more ways. It plans to do this via the provision of a Pacific service, captioning and audio-description services and transmission services for remote communities.
- The TVNZ 7 channel will cease on 30 June 2012; however, through this channel, TVNZ has provided a destination for learning, discovering, discussing and debating for an 'intelligent' audience.
- Over 90% of TVNZ's revenue is gained through commercial activity such as advertising, licensing and merchandising and hiring out production



resources. Slightly less than 10% of revenue comes from government sources.

- The Māori Television Service was founded under the Māori Television Service Act 2003 (Te Aratuku Whakaata Irirangi Māori). Passed in May 2003, the Act established the Service as a statutory corporation. The aim of Māori Television is to provide independent, secure and successful Māori TV channels making and broadcasting programmes that make a significant contribution to the revitalisation of tikanga (customs) and reo Māori (Māori language).
- Freeview exists to inform New Zealanders about the benefits of free digital television and radio and support New Zealand's transition from analogue to digital free-to-air television. By providing a free-to-air platform it offers broadcasters the opportunity to provide cultural content and provides free access so that a broad range of the public is able to enjoy any cultural expression that may be broadcast.
- RNZI is part of Radio New Zealand (RNZ) which is a Crown entity company and New Zealand's only public service broadcaster, serving listeners throughout New Zealand. RNZ operates under a charter which outlines its public service obligations, such as providing programmes which contribute to cultural development and reflect New Zealand's cultural diversity. In its SOI for 2011-14, RNZ states, 'We strive for diversity in content and will ensure the essence of our role as a public service broadcaster is preserved by protecting that content diversity...'. RNZI is one of the services RNZ delivers to meet its charter objectives. It provides an international radio service to the Pacific region which includes a range of programmes in English and Pacific Island languages.
- NPRT's is a public interest broadcaster which targets a range of Pacific peoples in New Zealand to empower, encourage and nurture Pacific cultural identity in New Zealand. Its strategy includes the preservation of New Zealand Pacific Island cultural identity. NPRT's audience is a diverse group of Pacific ethnicities which consists of at least 13 distinct languages and cultural groups, and comprises people born in the Pacific Islands and in New Zealand.

In its annual Budget the New Zealand government appropriates sums, known as Votes, to each government department. These Votes are divided into output classes including which are linked to government outcomes. In determining the total of Vote Arts, Culture and Heritage, for example, the government allocates portions to Creative New Zealand, the New Zealand Film Commission, and the other agencies for which the Ministry for Culture and Heritage is responsible. In the 2011/12 financial year, the total Vote for Arts, Culture and Heritage was \$288.299 million (includes broadcasting) and \$79.199 million for Vote Sport and Recreation. Several other Votes also allocate money to cultural activities, including Vote Education, Defence and Conservation.

The New Zealand Lottery Grants Board (LGB) also provides a proportion cultural funding (currently approximately 5%). This is done under its statutory role to distribute the profits of government-run national lotteries for charitable purposes. At the request of the government the Lottery Grants Board allocates fixed percentages of its income to Creative New Zealand, the New Zealand Film Commission, the New Zealand Film Archive and Sport and Recreation New Zealand (SPARC).

The following tables shows the total expenditure on the sector by central government for the 10 years 1999/00 to 2008/09. (Source: Ministry for Culture and Heritage) It includes both capital and operational funding.

<b>(\$000)</b>	<b>1999/2000</b>	<b>2000/01</b>	<b>2001/02</b>	<b>2002/03</b>
Vote funding	594910	606620	657640	7987787
Lottery Grants Board	57843	50147	46655	41045
<b>TOTAL</b>	652753	654387	653275	698685

<b>(\$000)</b>	<b>2003/04</b>	<b>2004/05</b>	<b>2005/06</b>	<b>2006/07</b>	<b>2007/08</b>
Vote funding	797787	845108	105804	1085479	1400268
Lottery Grants Board	36193	40723	42868	49437	67561
<b>TOTAL</b>	833980	885831	148672	1134916	1467829

### **Cultural Proportion of Value-added**

Value-added is the amount added to goods and services by the contributions of capital and labour in the national economy (i.e. the costs of bought-in materials and services has been deducted from the total value of output). 2. The table below shows value added in the cultural industries, including the proportion of total industry value-added contributed by the cultural industries.

The table shows that the value-added contributed by the cultural industries to the New Zealand economy has grown by 3.8 per cent over four years, although this obscures the fact that the most value was added in 2006, with its level declining in 2007 and 2008. This contrasts with the steady increases in

overall value-added in the economy for all industries in the same period. This increased by 6.6 per cent over the four year period. The only year in which the growth in cultural industry value-added was greater than for all industries was 2006, which is reflected by the growing proportion which the cultural industries contributed to overall value-added (3.14 per cent, compared to 3.02 per cent in 2005). However, with the growth in all industries value-added and the decline in cultural industry value-added in 2007 and 2008, the proportion contributed by the cultural industries has also declined, to 2.94 per cent.

Table 1: Value-added in Cultural Industries and all industries compared

Constant Prices (Base Year 2005) - 2005-2008

	2005	2006	2007	2008
	\$ million			
Cultural industries total	4240	4550	4442	4401
All industries total	140558	144929	145510	149887
Proportion	3.02	3.14	3.05	2.94

Total figures for local government spending on arts and culture are difficult to calculate exactly as local authorities do not report their expenditure in a standardised way. In 2003/04 spending was estimated at \$269 million. Spending on cultural purposes by local authorities varies significantly, depending on the extent to which a local authority has a developed cultural programme and infrastructure. However, most local authorities provide library services and, in the larger centres, own or support museums and galleries. (There are over 400 museums and galleries in New Zealand. See New Zealand Museums.) Local authorities also support community cultural activities. Statistics New Zealand collect some data for local government through the Local Authority Census. At this time, however, it is not possible to sufficiently disaggregate the data to isolate cultural spending by local authorities, as it tends to be counted along with spending on recreation and sport.

The Creative Communities Scheme is funded by Creative New Zealand and provides each of New Zealand's 74 local authorities with a base grant of \$5,000 and per capita funding at \$0.60 per head to support arts and cultural activities at the community level. In 2009/10 funding totalled \$2,614,000

million. The objective of the scheme is to increase participation in arts and cultural activities at the community level, increase the range and diversity of arts available to communities, and strengthen the local arts sector.

### **Cultural heritage**

Central government involvement in cultural heritage is primarily through its ownership of national institutions - the Museum of New Zealand Te Papa Tongarewa, the National Library, and Archives New Zealand - and its administration of legislation such as the Historic Places Act 1993 and the Protected Objects Act 1975. Non-profit/charitable heritage institutions are eligible for Lottery Grants Board funding for projects and capital purposes, while major regional museums may also be eligible for capital grants from central government through the Regional Museums Policy for Capital Construction Projects.

Local authorities also have a role in the protection of heritage buildings and sites under the Local Government Act 2002.

The Local Government Act also has cultural well being as one of the four underlying purposes of local government. The Ministry for Culture and Heritage engages with local government and other central government agencies to promote cultural wellbeing as a pillar of a sustainable development approach. Activities include funding for arts and cultural activities, projects, festivals, events, organisations and strategies, city revitalisation initiatives, and tourism and regional branding and activities.

### ***Museum of New Zealand Te Papa Tongarewa***

Te Papa is New Zealand's national museum. Its collections span five areas: Art, History, Pacific, Māori, and Natural Environment.

The exhibitions are interdisciplinary and interactive, with dynamic events and education programmes.

It also has a publishing division, conference operations, and retail stores.

### ***National Services Te Paerangi***

National Services Te Paerangi is the Te Papa division that works with museums, iwi (tribal groups), and related New Zealand organisations. To make sure that taonga (treasures) and their stories are treasured expressions

of the Maori culture both past and present and that the care of these is important in terms of their ongoing role in the future identity of New Zealand.

National Services Te Paerangi works in **partnership** with museums, galleries and iwi (tribes) in New Zealand, offering a range of practical and strategic programmes aimed at strengthening the sector.

National Services Te Paerangi is committed to building the skills of everybody volunteering or working in museums and improving opportunities for professional development. Our services and programmes cover all aspects of museum practice, and we provide training at both regional and national levels.

The Development Officer service provides support to museums, art galleries and iwi to help them access the information and services they need, and to provide face-to-face support and advice on a variety of museum issues.

The New Zealand Museums Standards Scheme helps you assess how your museum is currently doing, by **reviewing** your practices against a set of standards. You can see where you're doing well, and identify areas you'd like to improve on.

Strategic Project Grants are about thinking strategically and working collaboratively, and have been developed to **support** projects with long-term outcomes that benefit museums, galleries, iwi groups, their taonga, and their communities.

The Helping Hands Grants programme aims to help small museums carry out their responsibilities. These responsibilities may include:

- purchasing conservation materials
- contracting consultants
- accessing training or professional development opportunities
- Helping Hands grants

The NZMuseums website features nearly 400 New Zealand museums and related culture and heritage organisations. As well as being an online collection management system for small museums it is also a fantastic promotional tool for museums, and features what's on and news sections as well as a blog This can be found at: [www.nzmuseums.co.nz](http://www.nzmuseums.co.nz)

National Services Te Paerangi offers internships to recent graduates of museum studies as part of the Museum Graduate Internship Programme (MGIP). The internships are for up to three months to work on a specific project in a small, professionally staffed museum.

The Expert Knowledge Exchange offers a museum, art gallery, iwi or other cultural organisation the opportunity to host an expert from another organisation. The exchange involves placements for intensive one-on-one advice or workshopping for the organisation and its staff.

### *The Iwi Exhibition Programme*

The Iwi Exhibition Programme gives iwi (tribal groups) the chance to present their taonga (Māori cultural treasures) and stories in a national forum. The taonga may come from iwi collections at Te Papa or other New Zealand museums.

Iwi work collaboratively with Te Papa to design the exhibitions for the iwi gallery. While the exhibitions are on, kaumātua (elders) from the iwi are in residence at the Museum. They carry out ceremonial duties on The Marae among other roles.

The Iwi Exhibition Programme is an important expression of mana taonga – the role of communities in the understanding and care of collections. This concept underpins Te Papa's guardianship of all taonga.

Recent exhibitions have included:

*Mō Tātou: The Ngāi Tahu Whānui Exhibition* – 8 July 2006 to 9 August 2009  
*Te Awa Tupua: The Whanganui Iwi* – 29 November 2003 to 27 May 2006  
*Tūhoe: Children of the Mist* – November 2001 to November 2003  
*Te Aupouri Iwi: People of Smoke and Flame* – August 1999 to October 2001  
*Te Ātiawa* – February 1998 to August 1999

### *The Marae*

The Marae offers a unique experience within Te Papa and is also unique within New Zealand. It is Te Papa's response to the challenge of creating an authentic yet inclusive marae (communal meeting place) for the twenty-first century.

The space comprises a marae atea (place of encounter) and whareniui (meeting house) that cater for all the purposes such places customarily serve.

It is also a living exhibition that interprets for visitors the meaning of the marae experience, and acts as a showcase for contemporary Māori art and design.

Like other marae, this Marae is about identity - here, it is our nation's bicultural identity that is addressed. The Marae embodies the spirit of bicultural partnership that lies at the heart of the Museum, and is based on the idea that Te Papa is a forum for the nation. All people have a right to stand on this Marae through a shared whakapapa (genealogy) and the mana (power) of the taonga (treasures) held in Te Papa Tongarewa's collections.

All cultures can feel at home on this marae. Iwi can identify and relate to their ancestors through the striking contemporary carvings. So too can other cultures. Carved ancestral images reflect the occupations and origins of newcomers over the last two hundred years - farmers, educators, clergy, parents, artists - linked with Pākehā, Asian, and Polynesian design references.

#### *The Karanga Aotearoa Repatriation Programme*

Te Papa is responsible for returning ancestral remains to their communities of origin through the Karanga Aotearoa Repatriation Programme.

The Karanga Aotearoa Repatriation Programme aims to repatriate kōiwi and kōimi tangata (Māori and Moriori human remains) from overseas institutions to relevant New Zealand iwi (tribal groups). Te Papa carries out this work on behalf of the New Zealand Government, which provides the funding. The programme relies on iwi involvement and support throughout.

Te Papa is undertaking a formal repatriation programme of kōiwi tangata Māori and koimi Moriori (Māori and Moriori ancestral remains) to New Zealand and to hapū/iwi communities of origin. The New Zealand government has agreed to fund Te Papa Tongarewa to undertake this work on its behalf. All queries regarding this programme should be addressed to Te Papa in the first instance.

In February 2001, the Board of Te Papa approved its policy on matters relating to kōiwi/koimi tangata Māori and Moriori. The policy provides a comprehensive framework for the management and care of kōiwi/koimi tangata in the Museum's guardianship. It provides guidelines for responding

to requests to repatriate kōiwi/koimi tangata from overseas institutions and museums. It also provides guidelines for repatriating to hapū and iwi.

Objectives of the Karanga Aotearoa Repatriation Programme include:

- carrying out quality research with appropriate tikanga
- bringing kōiwi/koimi tangata home from overseas institutions and museums
- facilitating their final resting place through engagement with iwi
- maintaining close communication with iwi
- working under the guidance and advice of experts in the form of a Repatriation Advisory Panel

An important objective of the programme is to ensure that iwi have a forum where important issues about repatriation can be discussed and opinions shared. Wānanga and Hui a Rohe are facilitated by Te Papa to gain feedback from iwi so that Te Papa can endeavour to facilitate their requests and provide them with further information.

There are three kaupapa for this hui

- Facilitate discussion to find an appropriate option regarding a final resting place for unprovenanced (unknown origin) kōiwi tangata
- Provide background information and an update on the Karanga Aotearoa Repatriation Programme
- Seek views as to the continuation of the repatriation programme beyond 30th June 2013

### ***New Zealand Historic Places Trust***

The New Zealand Historic Places Trust (NZHPT) is New Zealand's leading national historic heritage agency and guardian of New Zealand's national heritage.

The NZHPT was established by an Act of Parliament in 1954. The NZHPT is established as an autonomous Crown Entity under the Crown Entities Act 2004, and is supported by the Government and funded via Vote Arts, Culture and Heritage through the Ministry for Culture and Heritage. Its work, powers and functions are prescribed by the Historic Places Act 1993.

Most protective mechanisms for land-based historic heritage are administered by local authorities through their District Plan policies and heritage listings



under the Resource Management Act 1991, although the NZHPT retains regulatory responsibilities regarding archaeological sites.

The distinctive characteristics of New Zealand's land and buildings are important to the way we shape our communities; socially, economically, aesthetically and culturally. The NZHPT believes the conservation of this heritage enables New Zealanders to develop a greater understanding of their history and identity.

Part of this heritage is lost forever each time an historic place is irrevocably changed. The NZHPT's goal is to minimise unnecessary losses and damage by ensuring that the value of our heritage is acknowledged before irreversible damage is done. NZHPT regularly makes submissions on governmental policy development and legislative framework. Research relevant to heritage and heritage management is part of its advisory role.

The NZHPT's Maori Heritage Council was established under the *Historic Places Act* 1993. The functions of the Council include:

- the protection and registration of wahi tapu and wahi tapu areas
- assisting the NZHPT to develop and reflect a bicultural view in the exercise of its powers and functions
- providing assistance to whanau, hapu and Iwi in the preservation and management of their heritage resources
- consideration of recommendations in relation to archaeological sites
- advocacy of the interests of the NZHPT and Council so far as they relate to Maori heritage at any public or Maori forum.

The NZHPT employs specialist Pouarahi (Maori Heritage Advisers) and other regional staff based in its regional offices. The pouarahi form part of a national team led by the Kaihautu Maori and supported by a senior Maori policy analyst in the NZHPT's national office.

Pouarahi and other NZHPT staff such as archaeologists, architects and planners can provide advice to iwi and hapu on the preservation, conservation, protection and management of Maori heritage places. They can also provide advice on the strategies, mechanisms and management tools available to iwi and hapu to exercise their kaitiakitanga and manage their heritage.

The kaupapa for Maori Heritage within the NZHPT is to support the management and kaitiakitanga by whanu, hapu and iwi of their heritage

places - whether through hands-on preservation, registration, education, workshops, research, liaison or advocacy.

Wharenui, wharekai, pataka, waka and other forms of Maori built heritage are an important taonga. The NZHPT actively assists whanau, iwi and hapu initiatives to preserve these taonga through a range of advisory and on-site services including technical advice and assessments, conservation workshops and funding advice.

The Historic Places Act 1993 defines an archaeological site as a place associated with pre-1900 human activity where there may be evidence relating to the history of New Zealand. It is unlawful to modify or damage an archaeological site without first obtaining an archaeological authority from NZHPT. Tangata whenua must be consulted where such sites are culturally significant to Maori.

Registration recognises places that are significant to New Zealand. Registration is a process that informs landowners and the public about these places, can support their protection and support applications for funding for preservation work. Members of the Tira liaise closely with tangata whenua and other interested groups when preparing registration proposals for wahi tapu and wahi tapu areas.

NZHPT is working with local councils to provide advice about damage to historic buildings and structures and character homes following the earthquakes in Christchurch.

### ***Archives New Zealand***

### ***National Library of New Zealand***

### **World heritage**

#### ***Auckland Volcanic Field***

An Auckland iwi, the Tāmaki Collective, requested that the Crown look into the possibility of World Heritage status for the Auckland Volcanic Field. The government was keen, as the Field has been rated a strong candidate, and there is a gap in New Zealand's World Heritage sites for more cultural sites.

In June 2011, ministerial approval was given for the Ministry for Culture and Heritage to pursue World Heritage status for the Auckland Volcanic Field.

The World Heritage nomination documents will cover the cultural histories of the maunga and other parts of the Volcanic Field. These histories will be written together with the iwi and hapū groups with a connection to the site. Any eventual governance arrangements for the site will be agreed in partnership with the iwi.

### *The Raiatea site*

The Raiatea site is an ancient Tahitian sacred site, encompassing a number of marae and stone structures. It was established prior to 1000 AD and was considered to be the religious centre of eastern Polynesia. Archaeological evidence suggests that this site may have been the site from which migration into the rest of the Pacific took place.

The Taputapuātea marae was included as part of the French list for proposals to UNESCO's World Heritage List.

The French Polynesian government has suggested that the nomination be widened to include sites across the Pacific that are linked to the Raiatea sacred complex. These sites are in a number of different states, including New Zealand, meaning that the nomination would be a transnational nomination.

The Pacific region has never before put in a transnational nomination to the World Heritage List. New Zealand is very supportive of such an idea as it would increase New Zealand's relationships with our Polynesian neighbours, and would highlight the cultural and heritage links we share. New Zealand has a leadership role in the Pacific, helping support the long term health and viability of the South Pacific. A transnational World Heritage List nomination would enable New Zealand to provide its knowledge and expertise to smaller countries.

No work has been done on identifying New Zealand marae that could be a part of the joint nomination. Extensive consultation would have to be undertaken with iwi and heritage agencies before New Zealand's sites could be identified.

### **Cultural education and training**

The Ministry of Education is responsible for education policy at all levels, including the development of a national curriculum for primary and secondary schools in disciplines related to the cultural sector.

A new Arts Curriculum was introduced into New Zealand schools in 2001 as a part of the national curriculum. It covers visual arts, music, drama and dance and these four areas are compulsory in schools until Year 10. The curriculum recognises the possibility of involvement / contribution of community resources and skills and the value of co and extra curricular activity.

Specialist training in some cultural disciplines - though not all - is provided by public universities and polytechnics, as well as by private institutions. The Tertiary Education Commission funds tertiary education including the New Zealand Schools of Dance and Drama.

The Ministry of Education liaises with the Ministry for Culture and Heritage on issues to do with arts, heritage and culture resources, publications, arts and cultural programmes and activities that support learning and teaching; research; and issues related to cultural tertiary training providers. Other work, such as developing policies, frameworks and good practice guidelines for arts and culture programmes and teaching, are periodically worked on by both ministries.

The Ministry for Culture and Heritage recently commissioned a report looking at the social, economic and educational value that an arts education provides. The next step is to get a better picture of the current status of arts education in New Zealand schools.

Arts education also happens in the community, with funding coming from Creative New Zealand's Creative Communities grants; through the initiatives of individual schools; and the education focus streams of some arts organisations.

#### *The Musicians Mentoring and Band Mentoring in schools*

The Musicians Mentoring in Schools and Bands Mentoring in Schools programmes have been funded by the Ministry of Education and is operated by the NZ Music Commission.

Its purpose is to partner established bands in the industry with young bands to help build networks, help grow knowledge and skill-bases, and to encourage the musicians of tomorrow.

The band that wins each region will be teamed up with a professional band as part of the Band Mentoring in Schools programme. The professional band will perform with the first placed band (usually at their school), and hold an information sharing session with them relating to the New Zealand music industry.

### **Performing arts**

Dance and theatre receive government funding through Creative New Zealand. 2011 is the last year in which recurrently funded organisations will be supported through existing contracts. Recurrent funding has been replaced with the following two programmes:

- Arts Leadership Investment (Toi Tōtara Haemata) programme
- Arts Development Investments (Toi Uru Kahikatea) programme

Many other groups, individuals and projects in these and the other performing arts receive smaller grants from Creative New Zealand in two funding rounds each year. All grants are given in fulfillment of various objectives derived from Creative New Zealand's statutory functions, such as the development of art forms, Māori and Pacific Island arts development, and objectives relating to access and participation. (These strategic objectives are required by statute to be reviewed every three years.)

The Royal New Zealand Ballet is funded directly by government through the Ministry for Culture and Heritage. Te Matatini (Aotearoa Traditional Māori Performing Arts Society) holds a biennial Kapa Haka festival, also funded through the Ministry for Culture and Heritage.

### **Visual and applied arts**

Creative New Zealand makes grants to individual artists, galleries and visual arts and craft and design projects, as well as organisations promoting exhibitions. It also supports residencies for visual and applied artists in major galleries and tertiary institutions in New Zealand, and internationally in Berlin, New York, New Delhi and Beijing and Samoa. It also supports the promotion and presentation of New Zealand visual art and craft/object art nationally and internationally. Creative New Zealand funded and managed New Zealand's

official exhibitions at the Venice Biennale in 2001, 2003, 2005, 2009 and 2011.

Major collections are held by regional galleries and museums, while the Museum of Te Papa also collects and exhibits New Zealand art.

In 1986 Cabinet formally established the Government indemnity scheme for touring exhibitions. This is administered by the Ministry for Culture and Heritage. The scheme was revised in 1999 to enable concurrent exhibitions and exhibitions of high value to be indemnified more readily. Indemnity is granted on the recommendation of the Minister for Arts, Culture and Heritage by the Minister of Finance under the provisions of the Public Finance Act 1989.

The fundamental principle of the scheme is accessibility: the government is interested in facilitating the public's access to significant exhibitions. It does this through assuming a high proportion of the risk of presenting exhibitions and thereby minimising the amount of commercial insurance that an applicant needs to purchase.

## **Literature**

Support for literature, through Creative New Zealand, is given for particular projects to individual writers, and to publishers, both mainstream and specialised. Two organisations which previously received recurrent funding are the New Zealand Book Council, and Booksellers New Zealand. Seven writers residencies are supported in New Zealand universities, as well as a residency at the University of Hawai'i. Creative New Zealand administers Public Lending Rights for New Zealand Authors through which approximately \$1.5 million is distributed annually to authors in compensation for loss of royalty income due to their books being held in libraries. Major support for writers is also available through awards and fellowships such as the Michael King fellowship and the Prime Minister's Awards for Literature.

Cultural sector publications are also produced by the government organisations. These include Ministry for Culture and Heritage publications such as the historical publications of History Group; the Dictionary of New Zealand Biography which is also available online and hardcopy versions of the Te Ara – the Encyclopedia of New Zealand website produced by the Reference Group; and the educational publications of Learning Media Limited.

## **Music and opera**

In 2007 Creative New Zealand funded ten music organisations on a recurrent basis. This has now changed with 2011 being the last year in which recurrently funded organisations will be supported through existing contracts. Recurrent funding has been replaced with the following two programmes:

- Arts Leadership Investment (Toi Tōtara Haemata) programme
- Arts Development Investments (Toi Uru Kahikatea) programme

Creative New Zealand also makes smaller grants to a variety of individuals, organisations and projects.

In all the above art forms including popular music, Creative New Zealand also provides project funding for such purposes as the commissioning of new work, the promotion of New Zealand work nationally and internationally, and the establishment or maintenance of artists residencies.

NZ On Air (the Broadcasting Commission) funds musical recordings and videos and promotional activities in the field of popular music, with the primary aim of providing broadcasters with local content.

The New Zealand Symphony Orchestra (NZSO), owned and funded directly by government, is a fully professional touring orchestra of 90 players. NZSO players are also involved in other, smaller ensembles, the most significant of which is The New Zealand Chamber Orchestra. The NZSO also administers the National Youth Orchestra.

### *Sistema Aotearoa*

This is a community-based programme *offering* young people from low socio-economic backgrounds an opportunity to learn to play an instrument and then be part of an on-going youth orchestra movement.

The idea of *Sistema Aotearoa* is based on a 35 year old Venezuelan programme that uses orchestral music as a vehicle for social transformation and integration of different population groups. The major premise is that an orchestra represents a powerful social unit that collectively builds a high level of organisation, cooperation, interdependence, commitment and trust among participants. At an individual level there is evidence that playing a musical instrument in an orchestra develops physical coordination, memory, emotional intelligence and social skills.

The *El Sistema* approach typically involves professionally trained musicians who teach junior primary school children basic musicianship, in classrooms as part of the music curriculum, or on a co-curricular basis. After a year or so the setting moves to after-school, weekends and school holidays, for those wanting long term involvement.

The Auckland Philharmonia Orchestra (APO) was contracted to organise the set up of the project in a South Auckland community. The next step may be to establish a private charitable trust or similar entity, to govern and manage the roll-out of the programme beyond South Auckland, potentially nationwide.

### **Book publishing**

New Zealand has a vigorous book publishing industry that caters not only for the local market but also, particularly in the case of educational books, for an increasing number of overseas purchasers. Educational publishing accounts for approximately 65 percent of titles exported by New Zealand publishers.

The estimated annual turnover of the book New Zealand book publishing industry in 2007 was \$266 million, of which \$36 million came from export sales. New Zealand titles generated turnover of \$127 million in 2007. There are over 600 publishers in New Zealand, nearly two thirds of whom are sole operators.

According to library sources in 2005 4,536 titles were published. These included publications from specialist book publishers, government departments, local bodies, historical societies, business organisations, special interest groups and individuals.

New Zealand Book Month has been held annually since 2006. With seed funding from government, booksellers, publishers, authors and illustrators take part in the month long campaign to celebrate New Zealand books and New Zealand writers. The Book Council manages a series of nationwide events throughout the month. In 2010, New Zealand Book Month attracted over 23,400 participants.

In 2012, New Zealand will be the Guest of Honour at the Frankfurt Book Fair.

New Zealand households spent \$5.6 million or an average of \$3,60 per household per week on books in the year ended June 2007. (Source: Household Spending on Culture, 2010)



The Publishers Association of New Zealand (IPANZ) represents the wide-ranging interests of its members, such as export, copyright concerns, training and professional standards. A key focus of Booksellers New Zealand is book promotion, and increasing the sales of books. They manage New Zealand's book awards, recognising excellence in writing and publishing; nationwide events, promoting the enjoyment and importance of reading books; and actively develop opportunities for exposing books through television, radio and the print media. With the Book Publishers Association they maintain a New Zealand presence at international bookfairs.

## **Broadcasting**

### ***Broadcasting Policy***

Broadcasting policy focuses on: supporting widely available quality public broadcasting; encouraging innovation and technological change; and ensuring value for money through enhanced transparency, accountability, and competition.

A priority in broadcasting policy is support for local content through contestable funding which promotes competition for quality, content diversity and the availability of content across a range of channels and platforms. This funding is provided via the Broadcasting Commission (known as New Zealand On Air). Other priorities include ensuring early and successful digital switchover, ensuring the state-owned broadcaster, Television New Zealand has the flexibility to respond to the changing broadcasting and economic environments; and enhancing the transparency of and accountability for public funding for broadcasting.

### ***Regional and Community Broadcasting Framework***

The policy framework for regional and community broadcasting, enables a range of broadcasting services, content and formats for regional, local and community and minority audiences including ethnic minorities, communities of interest and students. The Framework is a set of objectives for government in future policy development to:

- Promote local broadcasting services (local broadcasting);
- Promote innovation and a diverse range of content and formats for different audience identities and interests (diversity);
- Facilitate wide technical, cultural and social access to broadcasting (accessibility); and

- Provide for long term developments affecting broadcasting (future-proofing).

Eligibility criteria for local licences have been developed from the policy framework and it provides scope for new local commercial broadcasters, as well as non-commercial broadcasters. The Crown has reserved AM and FM radio frequencies and UHF television frequencies throughout the country for use by non-commercial broadcasters, restricted to non-profit activities. Additional FM frequencies have also been set aside for local commercial radio.

### *Digital Broadcasting*

In 2008, free-to-air digital television was launched in New Zealand, beginning a 6-10 year transition towards an eventual switch-off of analogue signals. The switch-off of analogue signals will be completed by November 2013, beginning with Hawke's Bay and the West Coast in September 2012.

Government support is provided for a combination satellite and terrestrial free-to-air digital, service delivered by a consortium of broadcasters known as Freeview. The government is providing \$25 million for the Freeview platform over five years, and an allocation of digital terrestrial spectrum without charge during the transition to analogue switch-off. Digital transmission is managed by Kordia, the state transmission company,

### *Spectrum Policy*

Since the broadcasting reforms of 1988-89, the number of registered radio frequencies has increased substantially. The Radio Communications Act 1989 established a market-based system for spectrum management, with up to 20-year tradeable spectrum access rights. Such rights not only encourage investment in spectrum use, but also provide for situations where a number of users are possible.

Spectrum access rights are allocated by auction (aside from those set aside for allocation by other means, e.g. for non-commercial, Māori, and public broadcasting, and for the transition to free-to-air digital television). The registration of licences following allocation establishes the tradeable right that is recorded in a publicly accessible register. An annual administration fee is payable to the Ministry of Economic Development by all registered licence holders.

Most of the currently available UHF television, FM sound radio and AM sound radio frequencies have now been allocated. Additional licences are created, where technically possible, and allocated when there is demand for them.

### *Local content*

In 2002 a voluntary Code of Practice was adopted by the Radio Broadcasters Association. This was aimed at raising the local music content to an average of 20% across commercial radio formats within five years. This was achieved, and the level has been maintained since.

### Television broadcasting

#### *Television New Zealand*

TVNZ currently operates four national channels (TV ONE, TV2, U and TVNZ 7), and has several subsidiary companies. TVNZ broadcasts are accessible by almost 100 per cent coverage of the New Zealand population. TV ONE and TV2 broadcast 24 hours a day, seven days a week. TVNZ also broadcasts a news service to the Pacific, and operates a captioning service for selected programmes.

#### *Māori Television*

Māori Television was founded under the Māori Television Service Act 2003 (Te Aratuku Whakaata Irirangi Māori). Passed in May 2003, the act established the Service as a statutory corporation. Under the Act the Service should:

- be a high quality, cost effective television provider which informs, educates and entertains
- broadcast mainly in reo Māori
- have regard to the needs of children participating in immersion education and all people learning Māori .

These and other functions may be amended following a current review of the Maori Television Service Act.

#### *Private Television*

SKY Television was New Zealand's first pay television network. It began broadcasting in May 1990 and now delivers multiple subscription channels via digital satellite. SKY also owns free-to-air broadcast channel Prime. Private broadcaster, MediaWorks delivers TV3, TV3+1, C4 and C42 channels.

TelstraClear delivers subscription cable television in Wellington, Kapiti, and Christchurch.

### *Freeview*

Since 2008, New Zealanders have had access to a free-to-air digital television platform, known as Freeview. The government has supported the roll-out of Freeview with \$25 million in funding. Freeview is a consortium of Television New Zealand, MediaWorks, Māori Television, and Radio New Zealand, and broadcasts via both satellite and terrestrial transmission systems. It delivers a range of channels including TVNZ's four channels, MediaWorks' four channels, two Māori Television channels, Radio New Zealand's two networks, Prime, Parliament TV, Chinese Television and a number of regional broadcasters.

### Regional Television

A number of small regional commercial and non-commercial television services operate around the country, providing a mix of programmes, from music to local and international news, community access, and tourist and entertainment services. NZ On Air provides funding for selected community and regional content on some regional services.

### ***Radio broadcasting***

#### *Radio New Zealand*

State-owned radio provided both commercial and public radio services to New Zealand from the early 1930s, though the commercial services were sold in the 1990s. Private radio emerged in the late 1960s.

Radio New Zealand Te Reo Irirangi o Aotearoa is New Zealand's public radio broadcaster consisting of:

- Three non-commercial radio networks: National, Concert and the AM Network.
- A shortwave service (broadcasting to the Pacific in analogue and digital): Radio New Zealand International.
- A news service: Radio New Zealand News and Current Affairs.
- Sound Archives/Ngā Taonga Kōrero.

Radio New Zealand also provides extensive services via its website.

Radio New Zealand operates under a Charter, which is set out in the Radio New Zealand Act 1995.

### *Pacific Island Radio*

Niu FM, operated by the National Pacific Radio Trust, broadcasts on a nationwide network of reserved frequencies in the upper FM band capable of eventually providing coverage of approximately 85% of New Zealand's population. The network receives government funding, and in 2007 was merged with Auckland station 531PI. Samoan Capital Radio in Wellington broadcasts part-time on the same frequency as Wellington Access service.

### *Māori Radio*

The Crown's primary interest in Māori radio is the role it can play in the regeneration of the Māori language. It also has a major influence in increasing the amount of popular music in Māori, further heightening interests of young Māori to learn Māori. Iwi radio stations were established between 1989-1994 with NZ on Air as the lead Crown Agency. Te Māngai Pāho assumed responsibility for funding all stations in 1995. Currently there are 21 Iwi radio stations. Māori radio service coverage extends to approximately 80% of the total Māori population.

### *Commercial radio*

There are over 200 hundred commercial radio stations in New Zealand. The majority of these are controlled by two media companies, MediaWorks and The Radio Network,

### *Access and community radio stations*

Access and community radio stations operating on reserved frequencies provide air time on a non-profit basis to a range of minority groups in the community. In 2010 there were 11 access radio stations operating in New Zealand. There are also a number of student radio stations, and radio services for remote communities.

### *Funding Agencies*

The subsidy of broadcast content is delivered through a combination of direct and arm's length mechanisms. The bulk of subsidised programmes on the main free-to-air channels continues to be funded on a contestable basis by NZ On Air and Te Māngai Pāho. Radio New Zealand is bulk-funded for its two main domestic networks through a contract with NZ On Air, in accordance with a ministerial directive.

### ***NZ On Air***

The Broadcasting Act 1989 established the Broadcasting Commission (NZ On Air). It provided for election broadcasting and restricted the scope for political intervention in the management or programming of TVNZ or RNZ. Limits on overseas shareholdings in New Zealand broadcasting companies were removed in 1991.

The role of the Broadcasting Commission (NZ On Air): *Irirangi te Motu* is to promote cultural and social objectives in broadcasting and other activities unlikely to receive sufficient commercial provision. Its statutory objectives are to:

- Reflect and develop New Zealand identity and culture by promoting programmes about New Zealand and New Zealand interests and promoting Māori language and culture.
- Maintain and, where considered appropriate, extend television and radio coverage to New Zealand communities that otherwise would not receive a commercially viable signal.
- Ensure that a range of programmes is available to provide for the interests of women, children, people with disabilities and other minorities, including ethnic minorities.
- Encourage the establishment and operation of archives of programmes that are likely to be of historical interest in New Zealand.

NZ On Air fulfils these objectives by providing funds for broadcasting, production of programmes and archiving of programmes. Since July 2000 this funding has come from general taxation. Previously the Public Broadcasting Fee was levied on each household with a television set. In 2008, the statutory functions of NZ On Air and Te Māngai Pāho (see below) were amended to allow both agencies to fund content intended specifically for reception on demand (for example, via websites).

### ***Te Māngai Pāho***

Te Māngai Pāho, the Māori broadcasting funding agency, was established by the Broadcasting Amendment Act 1993 to provide funding to promote Māori language and culture through broadcasting. Te Māngai Pāho's purchase decisions are guided by the Government Māori Language Strategy Policy objectives:

- To increase the number of people who know the Māori language by increasing their opportunities to learn Māori.
- To improve the proficiency levels of people in speaking Māori, listening to Māori, reading Māori and writing Māori.

- To increase the opportunities to use Māori by increasing the number of situations where Māori can be used.
- To increase the rate at which the Māori language develops so that it can be used for the full range of modern activities.
- To foster amongst Māori and Non- Māori positive attitudes towards and accurate beliefs and positive values about the Māori language so that Māori-English bilingualism becomes a valued part of New Zealand society

### ***Broadcasting Standards***

Since 1989 New Zealand has shown a preference for industry co-regulation on the basis of statutory provisions in the Broadcasting Act 1989. Broadcast programme and advertising content standards are regulated via industry codes by the Broadcasting Standards Authority and, since 1993, the non-statutory Advertising Standards Authority. The agencies rule on complaints, though broadcasting complaints are made to the broadcaster in the first instance. There is also provision for the BSA to fulfil an educational function in relation to standards.

(Also see section 2.2, "National cultural-sector agencies").

### **Sound recording industry**

Sound recording in New Zealand is largely a private-sector activity. However, NZ On Air supports the production of popular music videos, promotional CDs of new releases for radio stations, and other forms of promotion. Creative New Zealand makes grants for recording projects in a variety of genres.

The New Zealand Music Commission (NZMC) was established in 2000. A government funded agency, NZMC is committed to growing NZ music business, both at home and overseas.

Domestically the NZMC runs seminar events - such as Resonate (featuring UK music professionals) and Warrant of Fitness (featuring ex-pat New Zealand music industry practitioners) It works with the Ministry of Education to support the secondary school music curriculum and coordinate band mentoring in schools. It is also one of the key organizations behind the annual NZ Music Month programme.

NZMC's international scheme 'Outward Sound' focuses primarily on international music market development and works with individual artists' business managers. The NZMC's international programme also includes coordinating the NZ presence at two key offshore events – the MIDEM trade

fair in Cannes, France, and the South By Southwest conference in Austin, Texas.

In the year ended June 2007, New Zealand households reported spending \$95 million on recorded music (not including digital downloads). (Source: Household Spending on Culture 2010).

### **Cinema and film industry**

Building on the success of the Lord of the Rings trilogy, the New Zealand film industry has continued to grow in recent years. Production of films such as The Lovely Bones and Avatar as well as continued interest and support for local content has ensured that film remains an integral part of New Zealand's cultural economy. According to census data, the number of people employed in film and video production continued to grow from 2001 to 2006. (Source: Employment in the Cultural Sector (2009).

Since 2005/06 Statistics New Zealand has undertaken a survey of the New Zealand screen industry. In 2008 the survey showed that there were 2,223 businesses comprising the screen industry of which over 90% were engaged in production or post-production. The majority of screen businesses are located in Auckland and Wellington.

In 2008 the industry recorded a gross revenue of \$2.743 million, an 11 percent increase on the previous year. (Source: Screen Industry in New Zealand 2008.) Visit Statistics New Zealand's website for the latest screen sector data.

Engaging with/watching film and video as a cultural activity has increased in popularity in New Zealand. The number of households reporting expenditure increased from 340,900 for the year ended June 2001 to 463,700 for 2003/04, (there was also an increase in the proportion of households reporting expenditure on film and video from 24 percent to 31 percent during the same period). The overall aggregate household expenditure on film and video in 2007 was \$347.8 million. (Source: Household Spending on Culture 2005)

The New Zealand Film Commission's role is 'to encourage and participate and assist in the making, promotion, distribution and exhibition of films' made in New Zealand by New Zealanders on New Zealand subjects. It does this by providing loans and equity financing, being active in the sales and marketing of New Zealand films, and assisting with training and professional



development within the industry. In the almost 30 years since the Film Commission was established, over 283 features have been made in New Zealand, more than 150 of them with Film Commission finance. Since 2000, over 125 features have been made in New Zealand.

Budgeted expenditure was \$22.842 million in the 2008/09 financial years. In this period, the Film Commission funded seven feature films and nine shorts.

Creative New Zealand and the Commission also jointly make grants in the field of experimental and innovative film and video through the Screen Innovation Production Fund.

### ***Co-production agreements***

As of 11 September 2011, New Zealand currently has 13 bilateral film co-production agreements or arrangements in force with: Australia (1986, revised 1994), Canada (1987), France (1987), United Kingdom (1993), Italy (1997, revised 2004), Singapore (2004), Germany (2005), Ireland (2007), Spain (2008), Korea (2008) (for feature films only), China (2010) (for feature films only), India (2011) and South Africa (2011). New Zealand also has two non-binding co-operative arrangements for audio-visual industry co-operation, with the Republic of Korea (2005) and Hong Kong (2010).

Film co-production agreements allow approved projects to gain status as official co-productions, entitling them to the benefits accorded national films in each of the co-producers' countries. Benefits include access to film financing and incentives within the existing legislation of each country, and government facilitation such as temporary immigration for nationals of the other country and temporary entry of equipment. In New Zealand the main benefit accruing to national films is qualification for financial assistance pursuant to section 18 of the New Zealand Film Commission Act 1978.

### **Cultural Statistics**

The Ministry for Culture and Heritage and Statistics New Zealand are engaged in an ongoing joint project to improve the quality of the statistical information available on the New Zealand cultural sector. The first publication, *New Zealand Framework for Cultural Statistics Te Anga Tatauranga Tikanga-ā-Iwi o Aotearoa*, was published in 1995. It defines the cultural sector and activities, and categorises them into nine major sections, each with data specifications.

In 1996, *Household Spending on Culture Ngā Whakapaunga Moni a-Kainga ki ngā Mahi Whakapuaki Tuakiri* focused on a segment of cultural consumption, by gathering data on the spending of private households on the consumption of cultural goods and services. This report was updated as part of the Measure of Culture report in 2003 and again in 2006.

In 1998, *Employment in the Cultural Sector* was released. Based on the 1996 Census of Population and Dwellings this report provides information on employment patterns and trends in the sector. Employment in the Cultural Sector also outlines the age, sex, occupation, educational background and ethnicity of these workers. This report was updated in 2005 and again in 2009, with both reports showing that employment in the cultural sector continues to grow at a faster rate than employment overall.

*Government Spending on Culture* was released in 2000. This report examines the amount spent by both local and central government to enhance New Zealanders access to cultural goods and services from 1990 to 1999. A second report updating government spending to 2004 was released in 2005. A third report is scheduled for release in 2010.

In 2002 the first specially commissioned survey in the cultural statistics programme was undertaken. Funded through the Cross Departmental Research Pool, the survey asked New Zealanders about their cultural experiences - whether they had experienced various cultural activities over either a four-week or 12-month period. It also asked how often they had experienced these activities, how interested they were in New Zealand content in each activity, and whether any barriers had prevented them from experiencing these activities at all or more often. The report, *A Measure of Culture*, was released in 2003. This report also contains an update on Household Spending on Culture.

Data from the Time Use Survey conducted by Statistics New Zealand from July 1998 to June 1999 was released in 2004 as Time for Culture.

In 1994 and 1997, the Ministry also commissioned surveys on New Zealanders attitudes towards culture. These are published in a series entitled *How Important is Culture?* An updated version of this report was released in 2009. In that version, questions were added relating to the perceived importance of the role of culture and cultural activities as factors in national

identity. Additional questions about attitudes to culture and cultural activities in local communities were also included.

When the Cultural Statistics Programme was established in 1993, the production of a report which brought together key indicators for the cultural sector was identified as a priority. In 2006, the programme released *Cultural Indicators for New Zealand*. This report presents, for the first time, a set of cultural indicators. The key cultural indicators within a framework of five theme areas, which broadly reflect key goals for the New Zealand cultural sector and those involved in it. The five theme areas are: Engagement, Identity, Diversity, Social Cohesion and Economic Development.

Under each of these themes, key desired outcomes have been identified. While the information available may not allow direct measures of the extent of progress towards an outcome, the indicators are designed to provide insight into the extent to which the outcomes are being achieved.

The report is an important contribution towards making information about the cultural sector accessible to the public.

In addition to its benefits in terms of policy development, the establishment of a set of robust cultural indicators ensures that debates about the cultural sector's value and contribution to New Zealand society can take place in the context of greater knowledge and understanding than at present. They also allow the 'health' of the sector to be monitored over time. While the indicators presented in this report are high-level sectoral indicators, they are also intended to reflect the broad outcomes that the government seeks to achieve for the cultural sector as a whole. A second report was published in 2009, and includes a number of new indicators.

### **Cultural Well-being**

The Ministry led an eighteen month programme (to June 2006), working closely with local government and other central agencies to increase awareness and understanding of 'cultural well-being' as a purpose of local government. Promotion of cultural well-being as a requirement of local authorities was introduced into the Local Government Act 2002. While the Act did not define the term "cultural well-being", its inclusion reflects local government's long-standing interest in, funding of, and impact on, cultural activity. The Ministry's programme aimed to promote understanding of the

inter-relationship of cultural well-being with economic, social and environmental well-being and to foster better alignment among central government agencies in the ways they work with local government to promote all four well-beings. The Ministry continues to provide support and advice for those with an interest in cultural wellbeing through our website.

### **Cultural Gifting**

In 2010 the Ministry released a report entitled Cultural Organisations: Giving and Sponsorship. It contained the findings of a survey that asked about the income cultural organisations had received from gifts, grants and other charitable and sponsorship sources in 2007/2008. The Ministry identified over 2000 organisations to take part in the survey, and respondents included a wide range of small through to major-sized registered charities and other types of organisations that may have received charitable funding or sponsorship.

The survey asked about the various sources of the funding or support that the organisations received. The survey also asked about the form this funding or support took, such as grants, donations, cash or in-kind sponsorship, membership or friends' schemes, and bequests.

The research establishes an annual level of cash and non-cash funding and support. It provides comparisons between organisations on the basis of size, location and type of cultural activity, and also on the basis of the source and type of support. The research provides benchmark figures that will enable trends in support to cultural organisations to be identified, including the impact of any tax or other incentives for charitable giving.

In December 2010, a Cultural Philanthropy Taskforce reported back to the Minister for Arts, Culture and Heritage and made six key recommendations to increase charitable giving to the cultural sector.

## **INTERNATIONAL**

### **Cultural Diplomacy International Programme**

The Cultural Diplomacy International Programme aims to help establish and/or maintain a New Zealand cultural presence in key overseas regions or countries to boost New Zealand's profile and economic, trade, tourism, diplomatic and cultural interests.

The Programme's objectives are to: project in targeted settings a distinctive profile of New Zealand as a creative and diverse society with a unique, contemporary culture strongly rooted in its diverse heritage; and to enhance understanding of and engagement with New Zealand among government and business leaders in target regions.

The current (2011) priority region is Asia, especially China, Japan and Korea.

### **The Hague Convention**

The Convention for the Protection of Cultural Property in the Event of Armed Conflict was adopted at The Hague in 1954. It emerged as a result of the massive destruction of cultural heritage in the Second World War. Broadly, the convention obliges States Parties to protect all cultural property, in their own or other countries, in the event of armed conflict. As of April 2010, 123 countries were State Parties to the convention, including Australia, Canada, China, Russia, the US and most EU nations.

New Zealand signed the Convention in 1954, but did not ratify it until July 2008. The government stated that ratification was important as it sent “an important message regarding New Zealand’s commitment to the protection of cultural property”.

New Zealand is yet to sign the first and Second Protocols that provide additional protection for cultural property. It cannot do so until the Cultural Property (Protection in Armed Conflict) Bill has been passed. This Bill creates the necessary provisions to ensure that NZ can fulfil its obligations under the Protocols. It was introduced to the House on 26 August 2008, and as of May 2010 is awaiting its third reading. Once the Bill is passed, the government will then begin proceed with accession to the two Convention Protocols. You can read the entire Bill as it is currently drafted [here](#).

Ratifying the Convention and its Protocols compels New Zealand to take certain measures to ensure the protection of cultural property in the event of armed conflict. These measures include the updating of military training, the dissemination of information about the Convention to the public and interested parties, and the establishment of a register of cultural property. The Ministry is currently working on this register and is taking further steps to publicise the Convention.

### **Other Cultural Activity**

New Zealand has formal government-to-government cultural agreements with France and Italy. The agreement with France resulted in the establishment of a France/New Zealand Mixed Cultural, Scientific, Technical and Education Commission.

New Zealand has an informal cultural agreement with the People's Republic of China to facilitate cultural exchanges.

Its participation in the four-yearly Pacific Arts Festival is overseen by a governmental committee, including the Ministry for Culture and Heritage. The Festival of Pacific Arts is held every four years and is the premier arts and culture event for the Pacific region and brings together more than 2000 artists and cultural practitioners from around the Pacific region for two weeks of festivity. It is recognised as a major regional cultural event, and is the largest gathering in which Pacific peoples unite to enhance their respect for and appreciation of one another within the context of the changing Pacific. This is a government-to-government initiative and Te Waka Toi, the Māori Arts Board of Creative New Zealand is responsible for New Zealand's representation.

The New Zealand Japan Exchange Programme, which fosters educational contacts between the two countries, and the Japan Exchange and Teaching Scheme also have a cultural component.

New Zealand's Minister for Arts, Culture and Heritage is a member of the Australian Cultural Ministers Council, a forum that enables the Australian cultural Ministers - federal, state and territories - to meet annually and discuss policy issues.

New Zealand is an active member of UNESCO, whose New Zealand office is based in the Ministry of Education; New Zealand is currently on the executive board. New Zealand is also a member of the UNESCO-affiliated International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).

Bilateral film co-production agreements facilitate and encourage co-productions between the respective countries' film industries. New Zealand first began negotiating film co-production agreements in the mid 1980s. New Zealand currently has 13 bilateral film co-production agreements or arrangements in force with: Australia (1986, revised 1994), Canada (1987), France (1987), United Kingdom (1993), Italy (1997, revised 2004), Singapore

(2004), Germany (2005), Ireland (2007), Spain (2008), Korea (2008) (for feature films only), China (2010) (for feature films only), India and South Africa (2011). New Zealand also has two non-binding co-operative arrangements for audio-visual industry co-operation, with the Republic of Korea (2005) and Hong Kong (2010).

### **3. CIVIL SOCIETY**

#### **The Office of Ethnic Affairs**

The Office of Ethnic Affairs (OEA) was established in 2001 to provide advice to government on New Zealand's ethnic communities. These are communities whose ethnic and cultural heritage distinguish them from the majority, and who are not Māori or Pacific Islander. Ethnic communities primarily include those of Asian, Latin American, African, Middle Eastern, and Continental European descent.

Section 20 of the New Zealand Bill of Rights Act 1990 provides the following: A person who belongs to an ethnic, religious, or linguistic minority in New Zealand shall not be denied the right, in community with other members of that minority, to enjoy the culture, to profess and practise the religion, or to use the language, of that minority.

OEA promotes the diversity of cultural expressions by occasionally providing in-kind and, when appropriate, financial support to ethnic community groups to assist them to promote their cultural heritage. This is usually on a case-by-case basis.

To contribute to maintaining New Zealand's reputation as a socially harmonious country, OEA has positive working relationships with a range of ethnic community organisations that maintain their own community cultural expressions. OEA raises awareness of festivals held by community organisations, including the New Zealand Federation of Multicultural Councils, the New Zealand Chinese Association, the New Zealand Central Indian Association, and the Federation of Islamic Associations of New Zealand. Further, the Minister for Ethnic Affairs hosts at Parliament the community festivals of Chinese New Year, Diwali, and Eid. These events highlight New Zealand's multi-ethnic and multi-faith society.

OEA also manages and promotes the Language Line telephone interpreting service, which provides interpreting in 43 languages. Language Line is available free of charge to members of the public who need to communicate with government agencies in a language other than English.

### **The Human Rights Commission**

The Human Rights Commission has a dual mandate to promote respect for human rights and to encourage harmonious relations between diverse peoples. The Commission includes a Race Relations Commissioner who leads the Commission's work on race relations and cultural diversity. The Commission coordinates the New Zealand Diversity Action Programme, which was established in 2004, in response to widespread community outrage at the desecration of two Jewish cemeteries in Wellington. The programme brings together organisations taking practical initiatives to:

- recognise and celebrate the cultural diversity of New Zealand society.
- promote the equal enjoyment by everyone of their civil, political, economic, social and cultural rights, regardless of race, colour, ethnicity, religion or national origin.
- foster harmonious relations between diverse peoples.
- fulfill the promise of the Treaty of Waitangi.

Participants must register projects annually to remain a part of the programme. In the past five years, around 250 organisations have participated each year, delivering around 3200 diversity projects and programmes in total. The programme has promoted participation in diversity events such as Waitangi Day, the Chinese New Year, Race Relations Day (the International Day for the Elimination of Racial Discrimination), Matariki (the Maori New Year), Diwali, and Maori and Samoan language weeks, as well as museum exhibitions, research projects, migrant support programmes, workshops, publications, websites, festivals, and sporting and cultural events. Well attended New Zealand Diversity Forums and associated National Youth Forums on Cultural Diversity have been held annually, including in Auckland, Wellington, Christchurch and Hamilton. Over 500 individuals and organisations have been acknowledged by the Race Relations Commissioner for positive contributions to race relations and cultural diversity, and 59 organisations have received the annual New Zealand Diversity Awards for outstanding contributions. As part of the programme, the Commission facilitates networks for organisations and individuals involved in religious diversity, language policy, refugee issues and diversity in the media, with



monthly newsletters and annual forums. The Commission has also published national statements on religious diversity, race relations and language policy.

### **Community Languages Association of New Zealand**

The Community Languages Association of New Zealand works to provide resources and support for community languages.

It is currently working on developing a Community Languages Framework to provide community and heritage language support and resources to ethnic communities to enable them to effectively maintain and develop the teaching of their languages in New Zealand.

### **Smokefreerockquest**

Smokefreerockquest is New Zealand's only nationwide, live, original music, youth event. Now well into its third decade, the series of 29 events reaches audience numbers in excess of 24,000 every year. This year an expo with hands-on displays, workshops and careers info will be held as part of Smokefreerockquest in main centres.

Founded in 1988 by music teachers Glenn Common and Pete Rainey, who now run Rockquest Promotions full time out of Nelson, and has launched many young musicians into music careers.

Smokefreerockquest aims to motivate young musicians to prove their ability and realise the heights they can reach in their music careers, and to encourage their peers to support 100% original New Zealand music.

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